Wind Ensemble

Lauren Reynolds, conductor
Erin Banholzer, English horn
Christopher Underwood, trumpet
Sarah Koviack, graduate conductor
Tim Mason, graduate conductor

Friday, December 1, 2023
8:00 PM
Puglisi Orchestra Hall
Roselle Center for the Arts
PROGRAM

Tim Mason, graduate conductor

Quiet City (1941/1992)  Aaron Copland (1900-1990), arr. Hunsberger
Erin Banholzer, English horn
Christopher Underwood, trumpet


A Florence Price Duo
Adoration (1951/2022)  Florence Beatrice Price (1887-1953)/tr. Wilson
Juba Dance from Symphony No. 1 in E Minor (1932/2022)  tr. Bocook
Sarah Koviack, graduate conductor

Rising Light (2022)  Kevin Charoensri (b. 2003)

Sizzle (2000/2020)  Margaret Brouwer (b. 1940)

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PERSONNEL

Piccolo/Flute
Robert Strauss*
Katelyn Viszoki
Nicholas Danseglio
Angellia Brenneman
Beverly Ellwood

Oboe/English Horn
Axel Ferguson*
Jillian Fetrow*

Bassoon
Austin Perry*
Julia McDonnell*

Eb Clarinet
Yukai Chen

Clarinet
Brittany Barry*
Nathan Soric
Joe Gonzales
Ethan Wong
Jessica Ryan
Julia Grossmann
Erica Friend
Eric Martinez

Bass Clarinet
Michael Fascetta

Alto/Soprano Saxophone
Emily Eisenberg*
Evan Johnson*

Tenor Saxophone
Lenny Appleton
Evan Taylor

Baritone Saxophone
Stephen Goulet

Horn
Kevin Romano*
Noah Farnsworth
Madilynn Leslie
Anthonie Ramos

Trumpet
Mariah Atwood*
Christopher Briody
Joshua Goldstein
Hannah Goldstone
Billy Metten

Trombone
Hunter Maddock*
Daniel Xu
Samuel Worst
Kyle Benbrook

Euphonium
Racquel Hackman*
Matt Greco

Tuba
Jackson Duffy*
Ryan Miller

Piano
Logan Slansky

String Bass
Cooper Lofft

Harp
Mia Venezia^*

Percussion
Joe Tremper*
Graeme Leighton
Mackenzie Wiseman
Ben Hausman
Bryce Cotton
Timothy Bonaventure
Liz Kern
Jonathan Rowe

Graduate Conductors
Brittany Barry
Sarah Koviack
Eric Martinez
Tim Mason

*principal/co-principal
^guest artist
Erin Banholzer enjoys an active career as an orchestral musician, soloist, and educator. She has performed with notable orchestras across the United States, including the Metropolitan Opera Orchestra, the Cleveland Orchestra, the Pittsburgh Symphony Orchestra and the National Symphony Orchestra. She has appeared internationally on several occasions, including on tour with the New Zealand Symphony Orchestra, in concerts for members of the Vatican in Rome, Italy, and in performances at the Royal Opera House in Muscat, Oman.

She is principal oboe of the Ocean City Pops Orchestra and Lancaster Festival Orchestra, former artist-in-residence at Summer Music in Tuscany, and has also participated in the Britt, Castleton, Music Academy of the West, National Orchestral Institute and Spoleto USA summer music festivals. As a soloist, Banholzer has appeared with the Lancaster Festival Orchestra, Rutgers University Symphony Band, and the Evelyn Dunbar Early Music Festival.

A sought-after educator, Banholzer is a member of the oboe faculty at the University of Delaware School of Music. She was formally a faculty member at Rutgers University Mason Gross School of the Arts. She founded the University of Delaware CMS Reed Making Seminar and has presented masterclasses at many institutions including Northwestern University, the Cleveland Institute of Music, New York University, and the University of Wisconsin-Madison.

Banholzer was born in upstate New York and raised in Ohio and New York. She received her Bachelor of Music degree from Northwestern University and Master of Music degree from the Cleveland Institute of Music. She participated in the Performance Residency program at Carnegie Mellon University and earned her Doctor of Musical Arts degree from Rutgers University. Her principal teachers have included Nathan Hughes, Scott Bell, Jeffrey Rathbun, Scott Hostetler, and Michael Henoch.
Dr. Chris Underwood currently serves as Assistant Professor of Trumpet at the University of Delaware, and has previously held positions at UNC Pembroke and East Tennessee State University leading master classes, conducting trumpet ensembles and teaching studio lessons. Dr. Underwood performs as Second Trumpet/Associate Principal of the Asheville Symphony, solo cornet in the Atlantic Brass Band, and frequently performs with the Roanoke Symphony. Underwood has also performed with the Malmö Symphony Orchestra, Bay Atlantic Symphony, Carolina Philharmonic, Piedmont Wind Symphony, Western Piedmont Symphony, and has served as Principal Trumpet of the Durham Symphony and Lund Stradorchester in Lund, Sweden.

Dr. Underwood received his Doctorate of Musical Arts in trumpet from the University of North Carolina – Greensboro while serving as a graduate teaching assistant. He graduated with merit from the Royal Northern College of Music in Manchester, U.K. with a Masters in Orchestral Studies, and attended the Malmö Academy of Music in Sweden. Additionally, Dr. Underwood holds a Master of Music in Trumpet Performance from the University of North Carolina School of the Arts and a Bachelor's in Music Business from Radford University.

Dr. Underwood’s teachers have included Mark Clodfelter, John Miller, Rhys Owens, Bo Nilsson, Mark Camphouse and he has worked with Håkan Hardenberger, Reinhold Friedrich, Tom Hooten, and Kristian Steenstrup.
Steve Danyew, Magnolia Star
Based in Rochester, New York, and on faculty at the Eastman School of Music, Steve Danyew (b. 1983) is a colorful and energetic composer best known for his works for wind band, which have received numerous performances by both academic and professional ensembles.

Inspired by his earliest exposure to improvisation (as an 8th grade jazz band student) Danyew set out to compose a piece that incorporated elements of the blues scale. He encountered historical context in the passenger railroads that helped carry blues musicians from New Orleans to Chicago in the early twentieth century. The Magnolia Star was one of the many passenger lines that carried southern blues musicians to the north. In this piece Danyew combines blue notes and blues-inspired harmonic language with driving rhythmic patterns that evoke the motion of rail travel. His use of conversational orchestration (trading between brass and woodwinds, for example) and the incorporation of foley-like gestures (such as a mock train whistle in the saxophones) reinforce the two sources of inspiration for the piece.

- Tim Mason

Aaron Copland, Quiet City
In 1939 renowned American composer Aaron Copland wrote incidental music (scored for trumpet, alto saxophone, clarinet/bass clarinet, and piano) for Irwin Shaw’s play Quiet City, a play about two brothers, one of whom abandons his Jewish identity and his dreams of becoming a poet to chase material success and social status. Throughout the play the character is troubled by his life choices and grapples with his conscience, brought to his attention time and time again by the sound of his brother wandering the streets playing his trumpet. Copland reworked the music as a standalone piece for trumpet, English horn, and string orchestra (premiered in 1941), and it is this version that has enjoyed a place in the orchestral trumpet repertoire ever since.

Warren Benson, The Solitary Dancer
Composed in 1969, Warren Benson’s only note in the score of The Solitary Dancer is:

The Solitary Dancer deals with quiet, poised energy that one may observe in a dancer in repose, alone with her inner music.

The work, which is now a well-established part of the wind band canon, is a masterclass in compositional economy and textural transparency. While none of the individual parts is particularly technically demanding, the work calls for the highest levels of focus and sophistication by the performers, who are called upon to negotiate independence, long periods of silence, and slowly evolving large-scale development.

Florence Price, Adoration and Juba Dance
Florence Price is best known for becoming the first woman of color to have a work, her Symphony No. 1, premiered by a major orchestra, the Chicago Symphony Orchestra, in 1933. Beyond that designation, Price’s name is unfortunately often lost in history despite her extensive catalog of 300+ compositions, including symphonies, concertos, chamber music, choral works, piano music, and organ repertoire. Though she is now recognized as a prolific American composer, Price struggled to have her music accepted in the canon during her lifetime due to her race and gender. Following her death in 1953, her name and works fell into obscurity until 2009 when several of her manuscripts were rediscovered in her abandoned former summer home in the outskirts of Chicago. After the rediscovery, Price’s name and works garnered public attention, and many musicians have committed efforts to ensuring her legacy and the legacy of others whose musical voices have been suppressed by systemic racism.
Cheldon R. Williams is committed to introducing musicians and audiences to composers who have been historically underrepresented due to their gender or race. In support of these efforts, he has arranged works for the wind band medium through a project called the Rediscovery Series. In 2022, Williams’ arrangement of Adoration was completed and then premiered by the West Virginia Symphonic Band under his baton. Price originally composed Adoration for organ in 1951, just two short years before her death. The work is part of Price’s semi-secular output, harkening back to her early days working as an organ accompanist for silent films. Adoration is defined as a feeling of profound love and admiration, often with religious connotations. Although the work is semi-secular, Price’s compositional style—often described as a blend of European and African-American cultural and musical traditions with direct quotations of spirituals and gospel music—shines through. Her elongated musical lines and interwoven phrases evoke the dreamlike wonder one would experience in a state of adoration.

“Juba Dance” is the third movement from Price’s well-known Symphony No. 1 in E Minor, first premiered in 1933. The Juba Dance, sometimes referred to as pattin juba or the “hambone,” was originally brought to the United States via South Carolina by enslaved Africans from the Kingdom of Kongo. Following the Stono Rebellion in 1739, plantation owners feared enslaved individuals were hiding messages in their percussion instruments; thus, they were banned from having drums. In place of percussion instruments “pattin juba,” which involves stomping, slapping, and patting the arms, legs, chest, and cheeks to create percussive rhythms, began. The Juba Dance itself involved two individuals dancing in the middle of a circle surrounded by people performing the pattin juba. The two individuals improvised various steady, fast-paced steps in a call-and-response manner. Price brilliantly fuses together her European and African-American cultural and musical compositional styles by setting this uplifting dance in a modified rondo form. She uses subtle texture changes to keep the piece fresh and the listener on their toes, whether in anticipation of what change she’ll bring next or for dancing purposes!

Kevin Charoensri, Rising Light

A few months ago, my mother asked me to walk with her to get groceries because she felt fearful of the violent, racist attacks on Asian American women across the country, such as the seven attacks on innocent Asian women in New York. From this, Rising Light was born. I knew I had to say something with my voice I had been given, which was in music. Asian Americans are raised to stay quiet and be non-confrontational about issues, and I found it hard to break my shell in writing. I was scared to write moments too big, and often thought about scrapping the piece. I, along with other Asian Americans, including my parents, had a fear of speaking up, which plagued me much of my life composing. Comments such as calling my music “too Asian” always got to my head, and I made sure I never used common Asian musical language or instruments in my music, such as a pentatonic scale or a gong in my pieces.

The name, Rising Light, is inspired by the floating Lantern Festival in Thailand, where I was raised, where people write their fears, worries, and thoughts on their mind and send it off on a lantern. For me, writing this piece has felt much like that, being a place for me to vent and express all my emotions regarding this issue. Despite being disgusted and saddened by the surge of Asian hate, I wanted this piece to non-apologetically celebrate both the beautiful cultures I grew up in. While there are dark moments in this piece, I wanted this piece to celebrate the beautiful bi-cultural identity of Asian Americans.

- Kevin Charoensri
Margaret Brouwer, Sizzle

The initial idea for Sizzle was inspired by the booming rhythms of rap music that emanated from a vibrating car waiting at a stoplight. The words were not audible, but I was intrigued by the mesmerizing rhythmic interplay between the motoric rhythm of the voice and the punctuated, more predictable rhythm of the accompanying instruments. Sizzle grows and evolves from this germinal rhythmic idea. Various instruments represent the rhythmic current of the rapper: first the bassoons, then clarinets, then adds the saxophones, and later all the woodwinds and eventually the entire wind ensemble.

James Gleick describes the alarming pace and frenetic lifestyle of the 21st century in his book, Faster. One of his many examples is the Master Clock, which consults fifty other atomic clocks to compute time within the millisecond so that computers and digital devices around the world can alter their conventional time to “exact” time. In Sizzle, the instruments on the stage that play the rhythmic currents described above could be said to represent this part of 21st-century life – fast-paced, energized, and filled with emphatic and mesmerizing rhythms. Three trombones and one horn explore a deeper current – a psychic cultural connection with the earth, with the ground of being, with a universal flow, with deep space, with the collective unconscious – yearning for that which is infinite, measureless, vast, spiritual.

The orchestra version of Sizzle was commissioned by The Women’s Philharmonic as part of The Fanfares Project, with support provided by the National endowment for the Arts, the James Irvine foundation, AT&T, the Aaron Copland Fund for Music, the California Arts Council, and hundreds of individuals across the United States.

- Margaret Brouwer